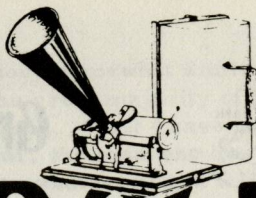
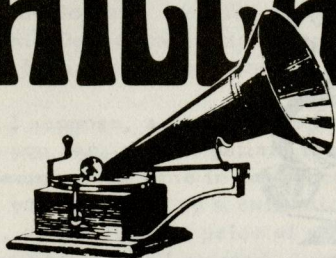


The HILLANDALE News



JULY 1980

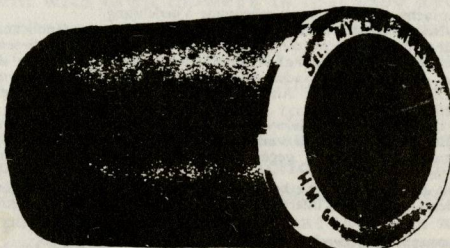
No. 115

— THE —

Merrick Protection and Name Cap FOR PHONOGRAPH RECORDS.

Protects Records from
Chipping, Splitting, etc., and
gives a finished appearance.

Protector prevents face of
record coming into contact
with table, if laid flat.



Titles can be easily written on
cap, saving much time and
trouble in finding record
required.

The Protector is fixed by
simply slipping it over the
end of the record.

Samples 2d. each, or 1/6 per dozen, post paid.

SAVES THE USER THEIR COST EACH WEEK. EVERY PHONOGRAPH DEALER SHOULD STOCK THEM.

Wholesale Terms on application to the

MERRICK MANUFACTURING CO., 12, Pickmere Street, WARRINGTON;

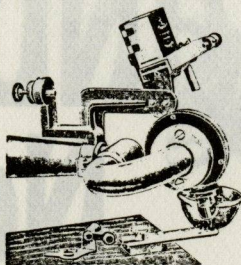
or to **BURROWS & CO., 11, High Street, MANCHESTER,**

*Wholesale Factors of all kinds of Edison Goods and other Accessories appertaining to the
Phonograph Trade.*

From the 'TALKING MACHINE NEWS', 1904. What a shame that phonograph dealers
never seem to stock these useful accessories today.....



Grammophon.



Grammophon-Nadelwechsler.

Patent angemeldet.

In unserem Bestreben, durch stete Verbesserungen das Grammophon und seine Leistungen auf einen immer höheren Grad der Vervollkommenheit zu bringen, hat die Lösung der Frage nach Vereinfachung des Nadelwechsels seit langem unsere spezielle Aufmerksamkeit erheischt und gefunden.

Das Resultat unserer auf dieses Ziel gerichteten Bemühungen ist der oben abgebildete

Mechanische Grammophon-Nadelwechsler,

eine konstruktiv ebenso einfache als zuverlässig arbeitende Vorrichtung.

Der Grammophon-Nadelwechsler macht das bisher notwendige, umständliche und zeitraubende Wechseln der Nadel mit der Hand überflüssig, indem die gebrauchte Nadel an einer zu diesem Zweck auf dem Gehäuse-Deckel befestigten Nadelglocke (siehe Abbildung) abgestreift und nach Rückführung der Schalldose in ihre Ruhelage durch einen Druck auf den Hebel des Nadelwechslers durch eine neue Nadel ersetzt wird. Die ganze Verrichtung nimmt 1 bis 2 Sekunden Zeit in Anspruch. (Eine leicht verständliche Gebrauchsanweisung wird jedem Nadelwechsler beigelegt.)

Der **Mechanische Grammophon-Nadelwechsler** kann in Verbindung mit unserer bekannten, zu diesem Zweck jedoch mit **geschlitztem Nadelhalter** versehenen **E-Schalldose** für jede Type unserer Trompetenarm-Apparate benutzt und entweder allein oder gegen franko Rücksendung eines Trompetenarm-Kniestückes incl. Schalldose fertig montiert bezogen werden.

Zweifellos wird mit dieser neuesten Verbesserung des Grammophons einem längst gehegten Bedürfnis entsprochen und dürfte von allen Gönnern und Interessenten des Grammophons mit Befriedigung aufgenommen werden.

Preis des Mechanischen Grammophon-Nadelwechslers incl. 200 Nadeln, allein Mk. 10.-

Gegen **Franko-Rücksendung** eines Trompetenarm-Kniestückes mit **gewöhnlicher E-Dose** wird, unter kostenlosem Austausch letzterer gegen eine **E-Dose mit geschlitztem Nadelhalter**, der Nadelwechsler fertig montiert zu vorgenanntem Preise geliefert.

Händler-Preis des Mechanischen Grammophon-Nadelwechslers incl. 200 Nadeln, allein Mk. 6,50

Gegen **Franko-Rücksendung** eines Trompetenarm-Kniestückes mit **gewöhnlicher E-Dose** wird, unter kostenlosem Austausch letzterer gegen eine **E-Dose mit geschlitztem Nadelhalter**, der Nadelwechsler fertig montiert zu vorgenanntem Preise geliefert.

Telegraphenwort für Mechanischen Grammophon-Nadelwechsler: Sporocono.

Berlin S. 42,
Hittersirasse 36

Deutsche Grammophon-Aktiengesellschaft.

CHAIRMAN'S CHAT

In the Editorial column in the last issue, I mused, somewhat aimlessly, on the subject of collecting, and since one assumes that the great majority of members are collectors, I make no excuses for doing the same again. What I have been thinking about recently is the happy state of the new collector, the man who has just acquired a portable gramophone or Auntie's old phonograph or whatever, and is fired with enthusiasm for the whole subject. He will cast envious eyes on the collections of older members of the Society, long for an Opera or an E. M. G. maybe, and when years later he has his Opera and many other machines besides, he will look back to the pleasure that he had out of playing the only dozen records he had on that old portable.

This is, I suppose, a message to newcomers; savour the joys of a limited collection while you can, and be patient in waiting for more additions to come along. Ten years may seem a long time in prospect, but in retrospect it is no time at all, and yet in ten years you can build up a collection that anyone would be proud of. Do not despair, either, at the current price of whatever you are collecting, wishing you had started years ago; when I started, I was told I was too late, because horn gramophones were already making £10! Just be grateful that other people are also collecting, because that is what pushes the price up, but it is also what brings the goods on to the market.

These thoughts have been prompted by my own recent move into a new subject of collecting. I have always been fascinated by lawn-mowers, I can't imagine why, and the recent acquisition of two very splendid 1920s examples has set the old corpuscles racing just as they did all those years ago when I was looking for a better gramophone to play my records than the portable I had, and in no time at all I had half-a-dozen. The problem with lawn mowers is that they have not caught on in the way gramophones have, and enquiries to my antique-dealer friends tend to produce blank looks - it has not occurred to them to deal in such cumbersome objects, and may be with reason, for I do not know of many other collectors, except the sort who only collect because they can get them for next-to-nothing. Long may this state of affairs continue, for if mowers appeared in the sort of quantity that phonographs and gramophones now do in specialist shops and auctions, I would soon have a lawn so covered with mowing machines that there would be no room to cut the grass. Rather as the house is so full of portable gramophones that there is no room to Hoover the carpet - not even with one of the many old-fashioned vacuum-cleaners, which is another thing I started collecting once.

I suppose the most sensible of my collections is old tools, for these are very useful when it comes to restoring anything else. That apart, I really cannot justify this collecting lark at all, but if I am crazy, it is good to know that there are another 500 or so out there like me. End of waffle, as this is the limit of my allotted space!

FRONTISPIECE

In the last issue we showed an advertisement for a Triplephon, found for us in the EMI archives by Len Petts. Here is another, also of 1905, which he found at the same time. It shows an automatic needle-changer - I am trying to think of a suitable prize to offer the first reader to send in an explanation (in plain English) of how it works!

THE BIG DADDY OF THEM ALL

Jim Goodall recalls his impressions of Douglas Fitzpatrick's ACOUSTICAL ETHEREAL.

One morning early this year, a letter came out of the blue, addressed to me c/o the C. L. P. G. S. and forwarded from London. The writer stated that he was a member of the Society and was intrigued by the articles I had been writing in the 'Hillandale News', particularly those relating to horns and soundboxes. He said he had received a number of requests to write an article about his super-sized home-made gramophone and was looking for a suitable independent bystander to give a first-hand account of the construction and performance of the instrument. The writer was, of course, Douglas Fitzpatrick, and he asked if I would consider spending a day or so at Sheringham Hall to size up his gramophone and write an article about it. He also asked me to bring a selection of my own soundboxes to try on his machine. So I was not only going to hear this magnificent gramophone, but to experiment on it into the bargain. Talk about dreams coming true! I regarded this as a special privilege, and a date was fixed for me to go to Sheringham on the last day of March.

Douglas greeted me inside the lobby of Sheringham Hall and took me to a stately room at the other end of the building where, after some preliminary conversation over drinks, we found ourselves with many common interests and getting on like a house on fire, especially with regard to our respective attitudes to phonography and gramophones - they coincided exactly. Upstairs, I was introduced to the gramophone, on which several records were played before dinner. Afterwards we went and played more records till around midnight. Also, during the course of the evening, Douglas took me into an enchanting fairy-like bar he designed himself and which contained an Edison phonograph he had tuned with such skill that the cylinders played with a crisp clarity I have never heard before from a phonograph. There was a complete absence of any chatter, which was a common fault with such machines.

Work was started on the gramophone in 1970, and with his mathematical ability, Douglas had worked out the specification for a horn and sound conduit system 24 feet long from the soundbox to the mouth of the horn, which is rectangular in shape and is 8ft. wide by 5ft. high. The throat and bell of the horn are built up of panels of hardboard varnished on the inside and cut to conform to the curvatures as drawn up on the blue print. On the outside, the horn is braced with wooden struts strategically placed to eliminate any resonance in any of the panels. This is important, for any resonance in the horn structure causes distortion of certain frequencies with the result that the tone is out of balance. The symptoms of resonance are a sort of hollow 'boxy' sound, a peakiness on certain notes while others are suppressed, and/or a general unnatural tone.

As this particular horn is curved to save space and make for convenience in operating the machine, great scientific expertise was called for in the plotting of the curves, for if these curves are too sharp or not exactly right for the shape of horn, some sound waves tend to get reflected back into the horn where they interfere with oncoming waves, or are projected wide of the listener so that he cannot hear them properly. The result of ill-designed curves is again an unbalanced tone. In all but the very best gramophones, little attention appears to have been given to the design of the horn and sound conduit which form the most important part of the machine. Not only must the bends and curves be of the correct shape, but they must also be in the right places, and the degree of exactitude becomes more critical towards the mouth of the horn.

Designing a horn is a highly skilled task, and it took Douglas four years of trial and error before he got this one to its present shape. He showed me some of the wood and metal sections

which had to be cut out of the horn and replaced as they did not give a correct tonal balance. The flaring at the mouth of a horn is also important. Generally speaking, the greater the flare, the more evenly distributed and balanced is the sound. This was very noticeable when Douglas took me to see a friend of his who had a splendid full-sized E.M.G. gramophone. Its horn was smaller than Douglas', and less flared. This made the sound more directional, so that it tended to be rather overpowering in front of the horn, but much weaker to the side of it. Douglas' horn, although so much bigger, was much less directional and one could almost put one's head into it without suffering any discomfort from blast. Although no horn can be completely non-directional, the flare was so skilfully designed that the sound was scattered more evenly over a wide area, being just concentrated enough in front of the horn to give the impression of a solo artist performing there in person.

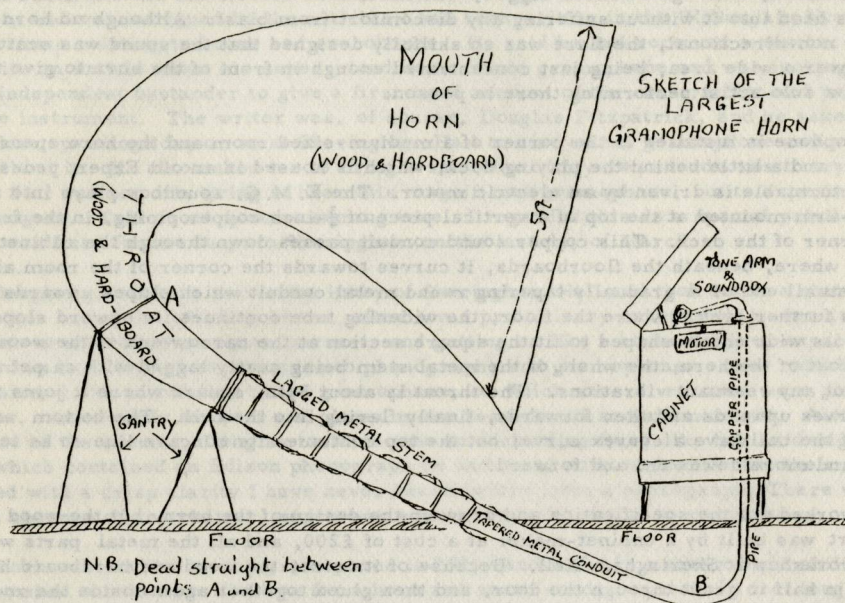
The gramophone is installed in the corner of a medium-sized room and the horn opens out just above and a little behind the playing deck, which is housed in an old Expert pedestal cabinet. The turntable is driven by an electric motor. The E.M.G. soundbox plays into an E.M.G. tone-arm mounted at the top of a vertical piece of $\frac{3}{4}$ -inch copper piping, in the front right hand corner of the deck. This copper sound conduit passes down through the cabinet and into the floor where, beneath the floorboards, it curves towards the corner of the room and is joined to the small end of a gradually tapering round metal conduit which slopes upwards until it re-emerges further back. Above the floor, the widening tube continues its upward slope to a point where its wide end is shaped to fit the square section at the narrow end of the wood and hardboard throat of the horn, the whole of the metal stem being neatly lagged with carpet material to prevent any resonant vibrations. The throat is about $3\frac{1}{2}$ in. square where it joins the stem, and curves upwards and then forwards, finally flaring into the bell. The bottom and side panels of the bell have a convex curve, but the top continues its concave line so as to direct the sound more downward and forward.

Douglas worked out the specification and drew up the design of the horn, but the wood and hardboard part was built by a cabinet-maker at a cost of £200, and all the metal parts were made in the workshop at Sheringham Hall. Because of its size, the wood and hardboard horn had to be cut in half to get it through the door, and then glued together again inside the room. The horn structure is supported on a wooden gantry clamped to the floor. The cabinet is also fixed and the whole outfit is totally immovable.

Although the soundbox is basically E.M.G., this also is Douglas' creation, as he has carried out certain modifications. When complete with its mask and the screw collar for tightening the rubber sleeve on to the tone-arm, the four-spring E.M.G. soundboxes weigh around $\frac{3}{4}$ lbs., so the mask and collar had been removed, the latter being unnecessary if a tightly-fitting piece of rubber is used. In place of the original aluminium diaphragm was a flat one of a greyish-white plastic substance cut out of a diaphragm used in a certain kind of stethoscope of American design. This was rather more compliant than a mica or metal diaphragm of similar size. The normal rubber gaskets had been replaced with a ring of resilient red rubber tubing on the inner side and a ring of valve rubber on the outer side. This combination of unorthodox parts provided just the right balance to produce outstanding results with a fibre needle. The tracking and sound definition were absolutely perfect.

What does this Big Daddy of all gramophones sound like? The moment I heard it, I was impressed by the astoundingly clear, natural and realistic quality of its reproduction. The tonal response throughout the audible frequency range was so well balanced that not only was the bass register fully reproduced, but the highest notes came forth with crystal clarity, and there was no trace of any stridency even from recordings of the most powerful singers. From acoustic recordings, Caruso, Galli-Curci and others sang with a most wonderful rich quality. The definition was so fine that one could even hear the artists draw breath! Reproduction of orchestral records, both acoustic and electric, was equally efficient. The bass came over

in all its fulness but without that sort of boom often associated with electrical reproduction. The sounds of all the instruments in the orchestra were so clearly defined and well balanced as to give the effect of an orchestra as one would hear it in a concert hall. In my opinion, this huge horn could not be bettered by the most sophisticated electronic system. It has the edge over electrical reproduction by virtue of the perfectly natural and realistic quality of its performance. This experience has confirmed my belief that a really large and well-designed horn projects sound of a better quality than that produced by any other means.



During and after dinner the following evening, Douglas showed me his amazing collection of musical boxes, which he said he had been collecting for years and had lost count of them! Following the musical box demonstrations and more discussions, we inevitably ended up in the gramophone room with further records served with drinks before retiring.

The next day, the gramophone was to be handed over to me for trying with my own specially tuned soundboxes, and recording the reproduction of some of my own records. The first to go through the hoops was an H. M. V. No. 4, adjusted and tuned with a selected mica diaphragm between 1/16-inch hollow gaskets. To make a fair comparison, I first played one of Douglas' records with a fibre needle in his E. M. G. soundbox, and then pared down the end of another fibre to make it fit the No. 4 needle socket. I played the same record again, and the results exceeded expectations. Douglas, who declares himself a perfectionist, remarked that he thought it was even better than his own soundbox. It certainly did give an excellent bass response along with a full and well balanced tonal range and clear definition. This confirmed my estimation of the H. M. V. No. 4 as the best soundbox ever manufactured.

My H. M. V. No. 2 came next. This had been modified in the same way, and gained considerably from the treatment, for its performance seemed every bit as good, if not better than, the No. 4. With its original gasket, the No. 2 was much inferior, with a shrill tone and poor bass. The Exhibition, a still smaller model which I had also modified, produced brilliant results which left very little to be desired between it and the other two. Next, I tried a Columbia 15a, a late model with an aluminium diaphragm. This had been carefully adjusted

and fitted with the normal gaskets, which I have found most suitable for this particular soundbox. Again, it produced marvellous bass response on the giant gramophone, but the metal diaphragm was comparatively harsh on the top notes. Lastly, I tried an ordinary anonymous soundbox of cheap design, with conical stylus pivots. This I had fitted with a new metal diaphragm, using the standard 1/8-inch hollow gasket. This soundbox gave an amazingly good performance despite its cheapness, although the definition was perhaps not quite so good as on the others. There is nothing like a good long horn to get the best out of any soundbox, but on a badly designed gramophone, one will get no better results from a crack soundbox than from a cheap shoddy one.

After lunch, I was left to my own devices for most of the afternoon and continued playing records, comparing one soundbox with another and experimenting with different needles, while the tape recorder made a complete record of all the tests and trials carried out. In general, I found that soft tone needles produced a very pleasing sound except on quiet orchestral passages where the definition tended to be weak. A loud steel needle was fine on records that were mainly quiet throughout, but when the orchestra swelled, there was definitely too much noise and Douglas thought the same. Using a loud steel needle on a gramophone of this size was certainly asking for it, but the horn was so well designed that the noise level was still not unbearable in the sense that there was not that ear-splitting quality emitted by the average gramophone. Fibre needles certainly gave the best results; the volume was never excessive, nor was there any loss of definition in quiet passages.

In his spacious and elegant music room, Douglas has a specially designed stereophonic system which he uses for playing orchestral l.p.s. The two main speakers stand about 5ft. high in each corner at the far end of the room, while at the opposite end are two much smaller back-up speakers (not quadraphonic), powered from the main speakers. Though inaudible in themselves, their purpose is to produce a certain level of sound equivalent to that which would be reflected from the walls of a concert hall. I heard a Mozart piano concerto and some dances by the same composer. I can only say that the effect of this arrangement was exceptionally realistic. The sound was the best I have ever heard from electrical equipment, and better than quadraphonic, which to me gives the uncanny effect of being surrounded on all sides by the orchestra with one artist appearing to be to the fore, and perhaps another stationed aft!

The next day was departure day, and in accordance with a request I made the previous night, Douglas took me to various rooms where musical boxes were located so that he could play them to me while I made brief recordings of them before leaving to catch the train. There seems to be no use for such things in this hurly-burly age, and the art of making them appears to be extinct in view of the tremendous skill and patience needed to assemble and tune them. The distinctive sound of their chimes is fascinating, and each one has its own individual tone. One had tiny hammers playing on miniature drums, bells and other percussion instruments. There was also a Regina, which played a large disc like that of a Polyphon or Symphonion, which had an extraordinarily beautiful sound. It is a great pity more cannot be heard of these lovely instruments, whose voices could go far to mitigate the maddening din of the rat race.

In the course of my conversations with Douglas Fitzpatrick, I got the feeling that he thinks very much along the same lines as myself on acoustic gramophones and 78s. He has declared that he does not get the same satisfaction from listening to electronic reproduction as he does from records reproduced through an acoustic soundbox and a good big horn. Like many 'obsolete' appliances, the gramophone has a certain subtle personal appeal which is difficult to define or explain, and our relationship with it has developed just because of what it is. There is nothing else quite like it and the best that science can offer can never be quite the same. He shares my belief that the acoustic gramophone has more potential than we are aware of, and has demonstrated it in a practical way by producing a gramophone the

like of which has never been seen or heard anywhere else. There is nothing standardised or authentic about his machine, for the horn and sound conduit are home-made, and the soundbox diaphragms and gaskets are unorthodox. From the antique collector's point of view, this machine is therefore quite worthless. But for Douglas, results are of primary importance - results he could never get from authentic parts and materials only; yet, despite this, nothing could look more like a gramophone of giant stature. By virtue of the supreme quality of its performance, this instrument is more priceless than the rarest antique models.

I was very interested to read among the April Branch Reports that George Overstall of Hereford has produced a fine gramophone soundbox of his own design and manufacture, and if he and I ever come within range, I would like to see how the soundbox is constructed and to hear what it can do. This does point to the existence of an experimental element which, if encouraged, could at least add some extra fun and interest to our activities. Douglas Fitzpatrick has taken the lead with his 'super-gram' in showing that we can not only have top quality reproduction from acoustic gramophones, but also preserve their special aesthetic character and identity. Not only do we need to preserve existing instruments in their authentic condition according to vintage, but to develop them within the image of the acoustic gramophone. This entails unauthentic designs and materials as the only means of supplementing what is already known and what has already been achieved. If we are bound to authenticity, there is no way of breaking new ground in getting all we might do from the gramophone, or of making any discoveries in the way of sound production that may otherwise result from acoustic experiments. Douglas Fitzpatrick has indeed thrown out an exciting challenge!

THE PHONOFAIR AT MALVERN

Atrocious weather failed to put the damper on the June 14th Hereford meeting, which consisted of the 'Phonofair', brainchild of Mike Field, held in the shadow of the Malvern hills - although these were invisible most of the day!

The event was well supported, even though some members had to struggle through floods to reach us, and was made international by the welcome presence of four visitors from Holland. Doors opened at 1p.m. and proceedings commenced with a bring and buy sale, a real Aladdin's cave of phonographic treasures. By 3.30 everyone was ready for the refreshments organised behind the scenes by Mrs. Field, to whom we owe our grateful thanks. There was a wonderful selection of home-made sandwiches and cakes to suit all tastes, and a 'cuppa' just like Mother used to make.

In the meantime machines had been arranged for the Concours Competition, which was ably judged by Messrs Proudfoot, Hope and Champion. Winners of the annual trophies, generously made and donated by Mike Field and Stan Springett, were Gerry Burton of the Midlands Branch with a brass horned Disc Graphophone and Stewart Matthews with a fine oak-horned Senior Monarch. Even though there were not as many entries as at previous Phonofairs, the judges had a difficult task, due to the high standard of the machines.

After the judging, we witnessed a demonstration of nine 5-inch cylinder machines, from Mike Field's collection. Owners of these machines will be aware of their anti-social temperament, and the usual gremlins got into the works, but we had the opportunity of seeing some rare machines in action, and even managed to join in a chorus

of 'Only a Bird in a Gilded Cage.'

Joe Pengelly braved the elements to show us his electrical reproduction of cylinders, a revelation to those who had not previously heard it, and the afternoon ended with a videotape programme of Joe Pengelly and Hugh Scully entitled '100 Years of Recorded Sound.' Most of us had not seen this programme, as it was not screened nationally. Our thanks to Joe for a most instructive and entertaining hour. Time precluded the inclusion of a talk by Merle Gardner, but we would express our thanks to him for preparing the talk, and hope that he will let us hear it on some future occasion.

Mention must be made of the display put on by Don Watson of posters and 'Bric-a-brac' from his collection. The little china ornaments and other items looked well against a colourful background of posters.

We would like to conclude this report by thanking Mike and Jean Field for all their hard work, and also the officers and members of the Society for their support, all contributing to make the Phonofair a memorable success.

Lawrie Wilson.

Barking, Essex
29.5.80.

Dear Sir,

I was most interested to hear from Gordon Bromly of the link between the C. L. P. G. S. and the Recorded Vocal Art Society, at his excellent programme on May 27th.

My memory went back to those days thirty or more years ago when I was a very junior member of the Society. I recall that, in response to a notice in 'The Gramophone' I went along to a small public house that stood on the corner of Wilson and Worship Streets. There I met a Mr. Clarke who was then Secretary of the Society and I was duly enrolled as a member. As I remember, the meetings were alternately devoted to the phonograph and to vocal art, a popular phrase at the time being the 'Golden Age' of singing. My recollection is that the two groups were uneasy bedfellows, there being but few who appreciated both sides of the Society's activity.

Eventually it seems that the members interested in recorded vocal art started to hold extra meetings apart from those at the 'Cock and Magpie' and finally came a separation. The C. L. P. G. S., though still welcoming the occasional 78 recital, concentrated more on phonographs and the associated Amberols, waxes etc.. Through the good offices of Mr. Clarke, I became the proud owner of an Edison Fireside phonograph.

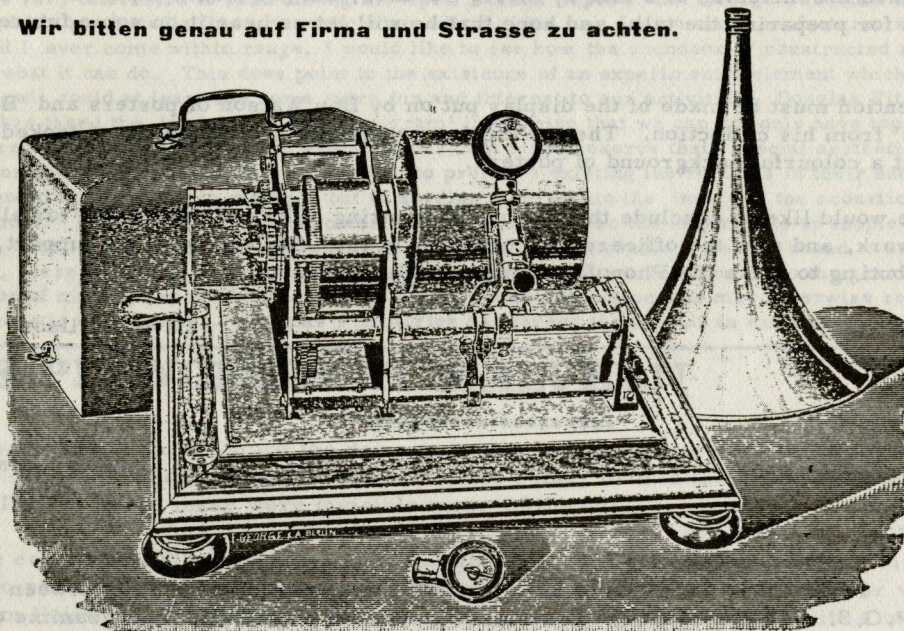
Yours Truly, William Law.

Berliner Electro-Mechan. Werkstätten

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Although our Society was founded in 1919 no continuing attempt was made until recently to preserve relics of its activities. Individual collectors, notably the early stalwarts of the Society such as Felix and Adrian Sykes, must have possessed valuable archive material, but it was eventually dispersed or destroyed. Now such items generally have such high monetary values that a society is unlikely to acquire many important examples.

For these reasons our collection is a pale shadow of what might have been preserved. Less than half a dozen photographs of our early members have survived, and not a single home recording of any of our founders, who surely made many. Indeed, the Society scarcely possessed an archive until the Ninetieth anniversary of the Edison Phonograph was celebrated by us in London in 1967. Various publications connected with our exhibition were put aside, and occasional donations including some Victorian lantern slides continued to be made until our Phonograph Centenary exhibitions of 1977 produced rather more. Since then, we have acquired some modern disc and tape recordings of early records and recent activities.

A complete list of the collection has been made and is kept up to date. This is divided as follows.

A. BOOKS

These comprise Henry Seymour's classic, "The Reproduction of Sound", London, 1917; Joseph Batten's "The Story of Sound Recording", London 1956; J. R. Smart's "The Sousa Band, a Discography", Washington 1970; Christopher Proudfoot's "100 Years of Recorded Sound, 1877-1977"; George Frow's "A Guide to the Edison Cylinder Phonograph", Sevenoaks 1970; and an anonymous book of colour plates with Japanese and English notes, "The Phonograph", Japan 1977?

B. BOOKLETS

Among these are two German catalogues of our Swiss member W. Schenker's historical phonograph exhibitions in the City Hall, Zurich, 1968 and the Industrial Museum, Winterthur, 1975; T. Funahashi's guide to three Edison light bulb and phonograph exhibitions in Japan, in Japanese and English, 1975; F. Avellano's guide to a centenary exhibition of sound recording equipment, in Spanish, Madrid, 1977; a programme of a gala concert given by the Spanish Radio and Television Symphony Orchestra at the Theatre Royal, Madrid, for the Phonograph Centenary Committee, also in Spanish, 1977; a Spanish guide entitled "100 Years of Sound Recording, 1877-1977. Celebration of the Centenary of the Invention of the Phonograph", Madrid, evidently by the same committee; and M. G. Montejano's Spanish translation, 1977, of V. K. Chew's "Talking Machines 1877 - 1914", without the illustrations. English texts include "The Phonograph Yearbook and Talking Machine Guide", London 1922; the Society's guide to its 90th Anniversary of Sound Recording, London 1967; and a set of its historical reprints.

C. LEAFLETS

These include a set of original programmes of the East London Phonograph and Gramophone Society meetings at Forest Gate Y.M.C.A., 1918-21; modern copies of notes on the North London and City of London Phonograph and Gramophone Societies, the South Western Phonograph Assembly, and the Manchester Edison Society, 1921; an original bill of sale for an Edison Amberola, London and Provincial Phonograph Company, Clapham, 1922; modern copies of early advertisements; and various items relating to the Society's phonograph celebrations in London during 1967 and 1977, and for its Golden Jubilee in 1969.

D. PERIODICALS

At present, there are only some issues of the journals of the Phonograph Society of South Australia, 1975, and the Phonograph Society of Australia, 1976, with the Phonograph Centennial Issue of the Journal of the Audio Engineering Society, New York, 1977.

E. ARTICLES FROM PERIODICALS

Here there are modern copies of articles from "The Talking Machine News", 1903, 1905 and 1912 and "The Phono Record", 1912; of others on Edison's tinfoil phonograph, Faber's speaking machine, and a 'talking' picture book from Cassell's Family Magazine, 1880; and some more minor items. There are also newspaper and other reports of the Society's activities in 1967, 1969 and 1977, and other centenary celebrations in the latter year.

F. TYPESCRIPTS

The collection contains Society record programmes, London, 1960, 1962 and 1966, a list of records played for the Phonograph Centenary, British Institute of Recorded Sound, 1977, and notes on the 'Nom-Y-Ka' diaphragm.

G. MANUSCRIPTS

In this group are the Society's minute and account books, 1919 - 73, and various letters between its members from 1957.

H. PHOTOGRAPHS

These include part of Edison's laboratory buildings, Orange, New Jersey, 1888; Emile Berliner and his house in Washington, D.C.; Charles Cros, Henri Lioret, Charles Pathé, Vladimir Poulsen; senior staff of Edison Bell Ltd. in 1920s; and Billy Whitlock, the music hall comedian.

There are also some Edison tinfoil phonographs; a Berliner recording gramophone of 1888; an H.M.V. acoustic recording machine; a box of lantern slides on the Edison phonograph and acoustics, including scenes at Colonel Gouraud's house, Little Menlo, used in lectures by the phonograph pioneer Lewis Young, c. 1889-95; and Poulsen disc and wire Telegrafons, c. 1900.

I. SOUND RECORDINGS

This group comprises l.p. gramophone records, "Edison Record. The Incredible

Talking Machine", and "Edison Record. When Edison Recorded Sound", both U.S.A. 1977; and two in an album, "Hearing Test Record. Yesterday and Today", "100 Years of Recorded Sound 1877-1977", Toshiba-E.M.I., Japan, 1977; a tape recording "Edison and the Twenties" by Professor Raymond Wile, Edison National Historic Site, West Orange, N. J., 1974; tape recording by Barbara Myers and Christopher Proudfoot, "100 Years of Recorded Sound", B.B.C. Radio broadcast, 1977; and a tape recording by the late Eric Hough, formerly of Edison Bell, London, 1967.

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Our great deficiency in all categories is material of great age, and any donations would be gladly acknowledged. Enquiries concerning our collection should be accompanied, please, with a stamped addressed envelope in each case.

██████████ Chislehurst, Kent.

London Meeting, April 22

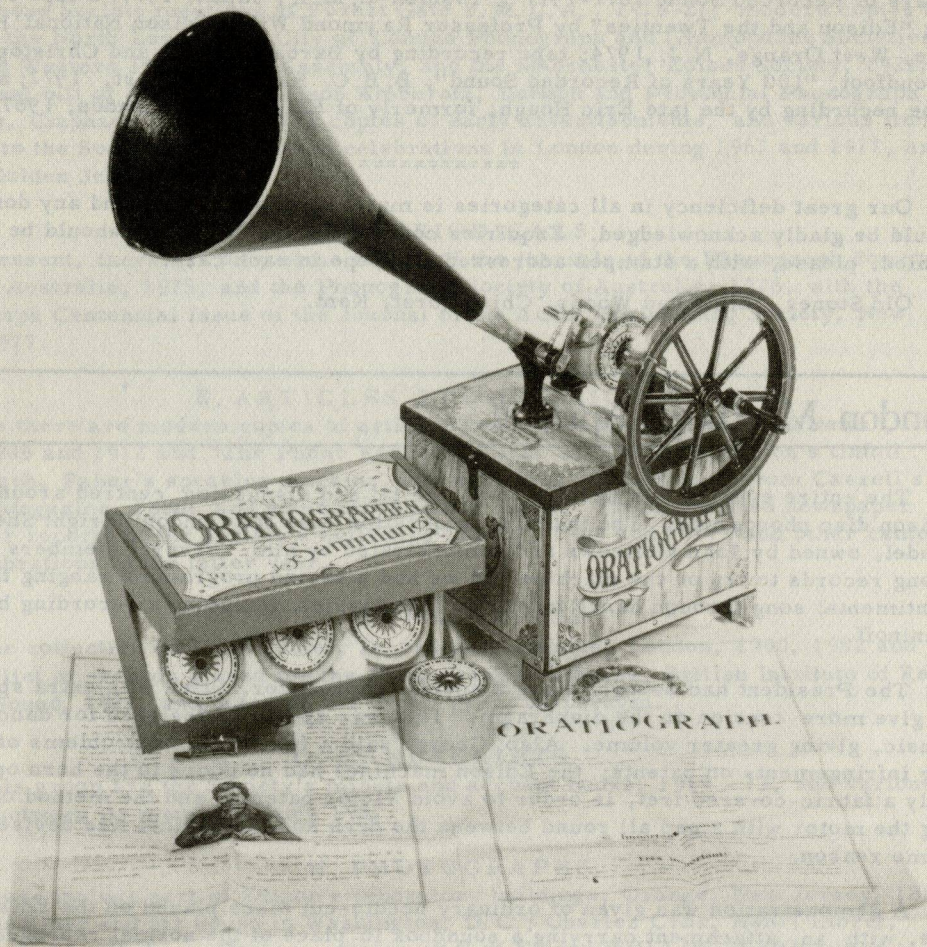
The entire evening was devoted to a recital and discussion centred around an Edison disc phonograph. The machine in question was the London Upright Sheraton model, owned by John McKeown and demonstrated by him. Several members brought along records to try on the machine and we had a varied programme ranging from sentimental song through dance music to the classics, including a recording by Rachmaninoff.

The President had brought along a special reproducer, fitted with extra springs to give more tension on the diaphragm. This was specially designed for dance music, giving greater volume. Also George said a few words on problems of avoiding infringements on patents; the Edison machines had no doors to the horn opening, only a fabric-covered fret, in order to avoid Victor patents, and the method of mounting the motor with a gap all round between the deck and the cabinet was devised for the same reason.

A demonstration was given of ordinary needle-cut discs played on the Edison machine, with an attachment carrying a soundbox in place of the normal reproducer. Other hill-and-dale records could also be played with a similar adaptation. The evening ended with an electrically-recorded Edison Diamond Disc and an Edison needle-cut disc taken at the same session, played in succession to compare results. The needle-cut record did seem to be better, although perhaps there arose in some minds the old question, did the Diamond Discs deteriorate over the years?

Many thanks to John and to all who brought discs or contributed comments, for providing us with one of our 'old-style' evenings.

London Reporter.



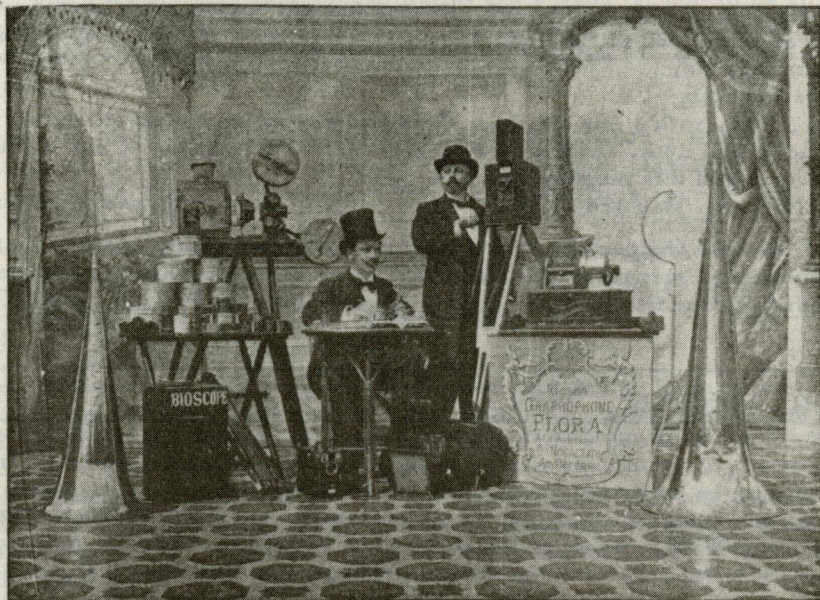
Of the several extraordinary machines in the sale at Sotheby's Belgravia on June 6th, perhaps the most attractive was this Jean Schoener ORATIOGRAPH. As this Sotheby's photograph shows, it is a sort of cross between a Lioret, a Graphophone and a tinfoil phonograph. It must certainly be the most desirable of toy phonographs, especially in this sort of condition. The more ephemeral an object is, the more difficult it is likely to be to restore, and the more likely to need it!

Riesen-Graphophone „Flora“

Director: A. Nöggerath, Amsterdam.

Achtung! Das Allerneueste! Achtung!

Für Variété, Circus, Museen geeignet!



Diese Maschine ist bei mir käuflich zu haben, nehme jedoch auch Engagements damit an. Der Ton dieses neu verbesserten **Phonographen** ist so stark, dass nicht allein jede hervorgebrachte Musikstücke, Gesangsnummer, Dialog u. s. w. in einem Saal (2 bis 3000 Personen fassend) deutlich zu hören ist, sondern dass dieselben auch naturgetreu wiedergegeben werden.

Vorräthig: Records von Solis (Piston, Xylophon), Orchestermusik und englischen, französischen, deutschen und holländischen Solo- und Ensemble Gesangs-Vorträgen.

Atteste.

Herrn Director Nöggerath's **American Graphophone** ist bei mir seit 30. April engagirt und hat sich als wirkliche Attraction bewiesen. Ich kann diese Maschine auf das Allerbeste empfehlen.

Rotterdam, den 3. Mai 1899.

gez. Carl Pfäding.

Herrn Director A. Nöggerath, Amsterdam. Bestätige gern, dass dieser Phonograph alle von mir erhaltenen Maschinen an Deutlichkeit und Stärke weit übertrifft.

Frans van Haarlem.

FLORA: GRAPHOPHONE GRAND

From Rainer E. Lotz comes this photograph of an advertisement which appeared in May 1899 in the Düsseldorf-based publication 'Der Artist'. Although the bioscope or cine-camera and projector are prominent in the picture, the text concentrates on the Graphophone, and tantalisingly makes no mention of the visual side of the outfit. Could there have been any attempt at sight-and-sound synchronisation? A translation

ion, very freely, is as follows:-

"FLORA" GIANT GRAPHOPHONE

Director: A. Nöggerath, Amsterdam.

Look! The very Latest! Look!

Suitable for Variety Shows, Circus, Exhibitions!

This machine can be bought from me, but I also accept bookings.

The sound of this new improved phonograph is so strong that not only can any piece of music, vocal selection, dialogue etc. be heard in a hall with a capacity of anything from two to 3,000 people, but they would also be reproduced true to nature.

Records available: Solo performances (cornet, xylophone), orchestral and vocal selections in English, French, German and Dutch - both solo and vocal groups.

Testimonials:

Mr. Nöggerath's American Graphophone has been booked by me since April 30th, and has proved to be a real attraction. I can highly recommend this machine.

Rotterdam, May 3rd 1899.

signed: Carl Pfläging.

To Mr. A. Nöggerath, Director, Amsterdam: I gladly confirm that this phonograph surpasses all other machines I have ever heard as far as clearness and loudness are concerned. Frits van Haarlem.

London Meeting, May 27

The evening was devoted to the H. M. V. Archive series, very ably presented by Gordon Bromly. Gordon is Chairman of the Recorded Vocal Art Society, and has been for some years; he explained how he had joined our Society at the invitation of a friend and how, after a short while, some of the members had felt they would like to break away and concentrate entirely on vocal records. Thus was the R. V. A. S. formed in September 1953. (See also the letter from William Law on Page 69 of this issue).

The Archive series was initiated in November 1951 and consisted of 58 ten-inch and 70 twelve-inch discs, assigned VA and VB serial letters respectively. (There were a further 14 ten-inch and 4 twelve-inch records not officially available in this country.) Only two sides in the series were dubbings, the rest being stamped from original masters, carefully prepared. The dubbings were of Bellincioni (whose four red G. and T.s are of extreme rarity) and a Plancon side.

No less than 63 sides were of Caruso. The quality varied considerably. They were reviewed in 'The Gramophone', and 'The Record Year' reprinted reviews and comments on the recordings. A list of additions was suggested by enthusiasts, but nothing came of this. The 'Record Year' had suggested that the series could form a second 'Historical' catalogue, but in 1950 the microgroove l.p. had appeared in this country, and the Archive discs were rather expensive at 15/11½ and 22/11½, when some l.p.s were only 12/6. Furthermore, some of the items had only recently been withdrawn from the regular catalogue, and were readily available sec-

ondhand.

Unfortunately, all the Archive series had been labelled 'Speed 78', although many of the early recordings varied from this speed, and in at least one case, there was some controversy as to what the correct speed should be. In this connection, E.M.G. issued their 'J' list, giving corrections to titles, in addition to the speeds, dates and matrix numbers

Rubini Records had started to issue all de Lucia's records on l.p., but after two issues decided the speeds were wrong. Experts had done much research into these recordings, and a booklet had been issued listing the speeds thought to be correct. Gordon played the 1902 recording of the Flower song from 'Carmen', first at 78, when the voice sounded very thin, and then at the revised speed of 67, when the voice sounded more natural.

The records played were: Bellincioni, Ah, fors' e lui (VB11); Plancon, Vi Ravviso (VB12); de Lucia, Il Fior (VA13); Boronat, The Nightingale (Alabieff) (VB10); Battistini, Ancora (VA15); Patti, La Calasera (Yradier) (VB40) (this record was withdrawn extremely soon after publication, so that the stamper had not become worn with use, and here we had a beautiful copy); next, two tenors, exact contemporaries (born 1873): Caruso, Una Furtiva Lagrima (VB44) and Slezak, Komme O holde Dame (VA3); then Gadski, Ecco l'Orrido (VB52); Pinza, Cinta di Fiori (VB70); de Luca, l'Art Splendeur Immortelle (VB6).

The recital ended with four records considered outstanding in some way. Selma Kurz was renowned for the length of time she could hold a trill, and we heard VA2, the Lokruf from Goldmark's 'Queen of Sheba', which contained such a trill. From the same opera Caruso sang Magiche Töne on VA36. On VA4 Maria Galvany sang Oh d'Amora Messaggera from 'Mireille', faster and higher than any other coloratura soprano, and the last record was VB54, Hermann Jadlowker in Ecco Ridente from the 'Barber of Seville'. This was sung with all the original 'decorations', which are often omitted because of their complexity.

Altogether a very interesting programme, presented with many historical facts by an enthusiast who clearly studies singers in great depth.

London Reporter.

Book Reviews

COLUMBIA GRAPHOPHONES AND GRAFONOLAS, 1913-14
Society Reprint B41.

This latest addition to the Society's list of reprints is a most welcome one, for it relates to a period which has not been well covered in the past, especially as far as Columbia is concerned. Prices are given in Sterling, which indicates that this would be one of the first catalogues from the new Columbia Graphophone Co. Ltd. of London, although the Company name does not appear in the catalogue, and the

machines themselves are clearly of American origin.

Eight different horn models were still being offered, although they were mostly rather similar in design, with variation in motors and horns, and the same number of Grafonolas, or fully enclosed table and cabinet models, ranging from a straight-forward table grand to cabinets designed as tables and even a miniature grand piano with an electric motor. Four hornless models (Graphophones, not Grafonolas) also appear, one of them an unusual model with a nickel-plated grille in front of the horn. The Columbia metal motor-board, ancestor of today's turntable deck, appears also, with the motor charmingly referred to as the 'Motor plant', and two different needle-tin designs are shown.

This (like most of the Society's reprints) is a booklet that no machine collector should be without; it is available from the Society in the usual way, at £1.30 less the Member's discount.

COLLECTING PHONOGRAPHS AND GRAMOPHONES

Christopher Proudfoot (Studio Vista/Christie's South Kensington. Obtainable through the Society, £6.95 net.)

Members will recall that at the time of the Society's Centenary Exhibition three years ago, Christopher Proudfoot wrote an excellent illustrated Guide to the exhibits, with as much expanded information on the background of the machines as space allowed; there is still a steady demand for it in the Society Book Catalogue.

He has now taken the logical step of setting his name to a smartly presented book on collecting phonographs and gramophones, directed both at the collecting fraternity and towards filling a niche in the bookshops for the eye of the general public who browse among militaria, vintage cars, aeroplanes and steam trains, and for whom the acquisition of a wind-up gramophone would be more straightforward than a Bren gun, Bentley or Bulleid Pacific. It is with the newcomer who can make a start with the family's old portable somewhere in the loft that the cover and content of this book should make an immediate appeal.

To cater for the experienced collector and the initiate is a wide stride for any expert to attempt, but this is fully achieved, describing and depicting in an uncomplicated way 'everyday' machines as well as rare ones, and soundboxes, needle-tins and various accessories have wisely been brought in.

The visual beauty of this book lies in the very high quality of the colour photographs, sixty no less, each imparting an unexpected and unsuspected dimension to the machines, and contrasting with the black and white, which catch the eye less precisely. Here colour photography has enhanced and mellowed the subjects to the limit of belief.

The chapters follow a fairly predictable course, as they must do, starting with Edison cylinder and disc machines, Columbia cylinder and disc Graphophones and

Grafonolas and His Master's Voice Gramophones - closely related to Victor of course - and a selection of all sorts from Apollo to Zonophone, with about forty makes in between, including those mixed pickles of Pathé and German talking machines, which have been the cause of writers less dedicated to plead excuse and retreat in haste. There are paragraphs on most types that are reasonably expected to be found within the United Kingdom up to the early 1960s when the acoustic gramophone simply faded away from the shops. Quite obviously every type will not be found within the covers of a book of this size.

A second part of the book is given over to chapters on the examination of prospective purchases, some guidelines on dating, and repair and restoration using the home bench and vice, and showing that one doesn't have to be a hero to remove, repair and replace springs. Sound-box, cabinet and horn reparation and renovation are also explained in a series of line drawings.

The book ends with a short glossary, and a bibliography of material that is in most cases still easily obtainable. There is included at the end a valuation of most of the machines depicted. While this may act as a handy guide to some people, printed prices are not going to remain stable for long, and the time may come when the collector buyer, calling on a prospective vendor, will have to negotiate with the book pushed at him; there are indeed other issues that could be mentioned, but the book is presented as part of a Christie's South Kensington Collectors Series, and as such reflects auctioneering practice. A personal view is that this should have been omitted.

That observation aside the Society members can be very grateful for what their Chairman has caused to be produced; he has written a readable and sensible work, full of information but one that could never be complete. It is certainly the most lavishly illustrated that there has been on talking machines; it has filled a void on a level that needed to be filled and at a cost of about £1 above that of a full-price l.p. record. Moreover it carries the Society along with several references that can only be to its benefit.

From Christopher Proudfoot's introduction it may be estimated that he faces another 30 years of daily travel on the Southern Railway, and may he devote some of that time to further surveys of the main companies.

"Collecting Phonographs and Gramophones" has achieved what it set out to do in an instructive and entertaining manner and is warmly recommended.

George Frow.

EDITOR'S COMMENT: (mainly because I need to fill up this page) I would like to endorse George Frow's strictures on the publication of price lists - quite apart from their built-in obsolescence (that particular list will probably be out of date by the time it is published on July 24th., and values do not always change upwards, either), the people most likely to use them are often least able to appreciate the difference between their machine and the one depicted.

Collapsible horns again:

Collapsible Horns

this one, with a spun metal

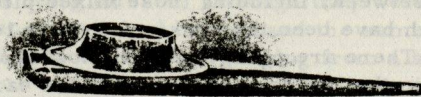
bell and coloured transparent

'Fibroid' body was shown

in a London catalogue of

Columbia Graphophones

and accessories about 1901.

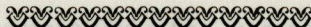


Collapsible Horns that can be put into a small space when not in use are particularly convenient. Whether travelling or at home they can be made to occupy very little room. These horns consist of two parts—a fibroid body with metal ferrule, and a spun metal bell brightly polished. When not in use the bell slips off. The tapering body, being made of fibroid, is flexible and can be pressed into a nearly flat oval shape. The complete horns come in neat paste-board boxes. They are transparent and are furnished in several colours. They do not tarnish, and may be washed without losing their original lustre.

Fibroid Horns are supplied in two sizes only.

PRICE OF FIBROID HORNS.

24-inch	...	...	...	...	...	...	...	...	...	£0 15 0
30-inch	...	...	...	...	...	...	...	...	...	1 0 0



Newton Flotman, Norfolk.

26th June 1980.

Dear Mr. Proudfoot,

To say how much I enjoyed the "Phonofair" on June 14th at Malvern. But with some points that might be considered at future gatherings, as the meeting is for all members.

- 1) That on opening the doors, whether it be 11a.m. or 1p.m., all goods should be on sale and trading commence from that time: first come, first served. Many deals had been sealed long before 1p.m. at Malvern.
- 2) Refreshments be available from say 1p.m. and throughout the afternoon - you'll sell much more food and drink, and for those coming some distance (in my case 210 miles) a distinct advantage. I cannot see this in any way interfering with the proceedings.
- 3) The Hillandale News stated in the February issue on Page 360 that the concours competition was to find the best phonograph and gramophone. There were some phonographs in the competition, yet both prizes went to gramophones.

There, with my views aired, I look forward to the next Phonofair.

Accordingly Yours,

John Stannard.

My apologies for the ambiguity of the note on Page 360; this was intended to indicate that the competition was open to both phonographs and gramophones. Separate classes were decided against in case there might be no obvious winner in one or other category. In the event, we were right, for although one of the four phonographs entered almost won a prize as a 'Best Machine', a 'Best Phonograph' award would have had little meaning with such limited competition. - Ed.

PEOPLE, PAPER AND THINGS

by George Frow

Had it not been raining and misty all day, Malvern could not have been a more attractive town to hold the first of the Society's get-togethers in which the various regions will take it in turn to act as host to the others. On earlier occasions we have tended to gather at Dennis Nortons museum in meetings organised by the Midlands branch, but Mike Field and the Hereford branch have established a direction which will lead to next year's meeting. It was a pleasure to renew long-standing friendships again and particularly to notice that several overseas members had come a long way to be there.

Jack Lonergan of Australia, in Britain on business, had made a point of meeting his friends at Malvern, and we were very glad to meet four members of the Dutch Phonograph and Gramophone Society - Harry Belle, Gerry Bezuijen ("Nipper" to his friends), Ko Notenboom and Bob Drenth, and I have a feeling they enjoyed their day, as we all did. The programmes after the bazaar tables had been cleared were unusual and well presented, and the preparation and organisation of the hall, refreshments and competition reflect the hard work of all involved. Particularly noteworthy were the beautiful trophies, to be awarded annually. As a whisper of criticism, many of the items for sale, machines, records and accessories, were far too dear, and let's hope that can be remedied for next year's assemblage.

Members may have noticed in the press that the Inventor's chemical laboratories at the Edison Site have come under the scrutiny of the members of the Safety First and Panic Industry, who have caused their closure because of "Dangerous chemicals". While a few undoubtedly do decompose in storage, and a small number decompose dangerously, these should have been quietly attended to without all the hoo-ha of recent weeks, and I understand the Site was invaded by several television crews each day. I have a personal hope that these professional trouble-makers who spend so much time looking over their shoulders to see what is liable to fall on them will walk over the cliffs while so doing; wouldn't Thomas Edison have despised them!

Edison's Kinetophone in the United Kingdom was mentioned here briefly several months ago; it was noticed as showing in Liverpool in 1915, and recently while researching something else, I saw a report dated March 1914 of its arrival in London, where it was first put on at the West End Kinema, Coventry Street - probably what is now the Rialto. It was then to tour the Country under the management of Jury's Imperial Pictures Ltd. After a demonstration at the Academy Cinema at Brighton, a report said "It was very loud, being heard in all parts of the hall, but the word spoken or sung were indistinct." I recall the same being said about the Vitaphone fifteen years later.

Sometimes as a Society or as individuals we come very close to making records of various types available to fellow members in tape form, and usually this is undertaken just outside the Society's perimeter, such as the case of Kevin Daly's two-record album "The Wonder of the Age" (M6 in the Society Catalogue) or the two Edison albums published by the Edison Site (Nos. M12 and M13 in the Catalogue). The Vintage Light Music Society has managed to put out its own label in co-operation with the Pearl Company, and those still living in the 1920s in spirit might like to have note of them:

"Light Music at the Savoy (1920s)" - Flapper Past 701;

"Light Music from the Variety Stage (Jack Hylton 1925-1928)" - Flapper Past 702

"Alabama Bound" (Layton and Johnstone) - Flapper Past 703.

These records are £3.95 apiece, including post, at £10 for the three, from 48 High Street, Pembury, Kent TN2 4NU, and are noticed without having been heard, but they appear to offer good value. Incidentally, members anxious to purchase the double Edison album (M13) are urged to do so promptly, as stocks are running out and will not be re-pressed.

Our member John Fesler of Illinois, to whom we must offer congratulations for a recently awarded U.S. Patent for improvements to tape-recorder heads, tells me of a recent visit to the Greenfield Village at Dearborn to help re-run some of the Edison electrical experiments between 1876 and 1881 with the curator Bob Koolakin. He says that the electric pen of 1876 still produces readable copies, and that tin-foil recordings on the Bergmann Concert machine were most successful, but recommends a rotational speed of 120-160 r.p.m. for louder results, and that a paper cone helps. Early Bunsen cells were prepared to produce about 60 volts and made to operate lamps of 1880 and 1881, and the embossing telegraph with 'twin turntables' was also made to function. Other apparatus was tried and John Fesler reports that the 1880 Edison dynamo from the S.S. COLUMBIA was run from an Armington and Simms horizontal engine; this dynamo has an E. M. F. of 95-100 volts. I am indebted to him for allowing me to quote from his letter, and hope he may have time to send us a more detailed article later.

With the death of Cicely Courtneidge in April, it means that there are no longer any pre-1914 British recording stars still alive, and that senior recording performers of note date from the last years of the acoustic period. Stanley Holloways and Beatrice Lillie might well be claimants for this distinction.

WHAT are Your Wants ?

DO YOU WANT

A REPAIR PART.

An exceptionally good
Phonograph
which is easy to handle,
to record perfect
impressions of Bands.
Songs, etc.
To produce harmonical
tunes.
To run silent.

or perhaps

A Genuine Ball Sapphire	...	...	1 6	each
A " Recording Sapphire	...	...	1 6	"
A Repair Outfit	...	...	2 0	"
A Metallic Horn Connection	...	...	1 0	"
A Brass Horn	...	from	2 0	"
A Seamless Aluminium Horn	...	...	1 9	"
A Horn Carrying Basket	...	...
A Bottle of Record Eradicator	...	...	1 0	"
A Diaphragm Glass, 1 5 16 in. diam	...	...	1 0	doz.
A " " " 1 10 16	...	...	1 6	"
A Table or Floor Horn Stand	...	...	2 0	each
A Lined Record Case	...	...	1 0	"

Send for Catalogue for fuller description.

A. MOORE, 5, Manchester Rd., Bradford.

(1904)

West Yorkshire
3 July 1980.

The Editor, Hillandale News.

Dear Christopher,

NOTES ON THE EDISON PHONOGRAPH

A few comments on John Fesler's interesting article in the June issue.

First, it is not true that harder record materials "permitted" the use of diamond styli: it is rather that they necessitated it. Assuming that the stylus is accurately shaped and polished well, diamond would still be the best material for soft wax cylinders, all other things being equal. It is a basic engineering principle that the greatest wear between two rubbing surfaces occurs when those surfaces are of similar hardness. What is wanted is a large differential of hardness - not well supplied by steel needles on shellac records, by the way.

Thus as harder records came into use, harder styli were needed to maintain to maintain the differential. (I have heard it said that sapphire styli are inclined to wear Blue Amberols - can anyone confirm?) The only reason diamond was not used from the beginning was probably that of cost.

Should anyone still harbour doubts about the above explanation, I would remind him that the modern vinylite LP is played usually with a diamond. A thorn would ruin it!

=====

The key to the formula for diaphragm resonance seems incomplete. K does not appear in the formula, while P and σ , which do, are not explained. Please clarify.

Yours sincerely,

Ian Cosens.

(Perhaps Mr. Fesler could clarify the last point - although I am afraid there were a number of typing errors in that particular article, the formula and the key were printed exactly as in the manuscript. - Ed.)

Following our note in the last issue on Thorn-EMI and their Archive, we now learn that the latter is to be put on a sounder financial footing by the sale of the greater part of the EMI collection of gramophones and phonographs at Christie's South Kensington in September. Although the best of the Company's own Hayes-built machines will be retained, there will be some gems (Gems too) for the collector, with a choice of several tinfoil, Edison Class M and Class S machines and even a Bell-Tainter Graphophone with waxed-cardboard cylinders. On the subject of waxed cardboard, inspection of the Stroh tinfoil phonograph in the collection reveals that it has been converted, probably by Stroh, to play a waxed cardboard cylinder on the original tinfoil mandrel, with a speaker drawn along by a watch-fusee chain, like a radio tuning indicator. - Ed.

FREE EXCHANGE
 OF
 OLD, WORN OUT DISC RECORDS
 FOR
 NEW DOUBLE-SIDED "**ODEON**" RECORDS
 MADE OF "EMPEDITE."

No
 Reduction
 in
 Price
 of
 "ODEON"
 Records.

STANDARD,
 7½ins.
2s. 6d.



No
 Reduction
 in
 Price
 of
 "ODEON"
 Records.

CONCERT,
 10½ins.
5s.

To inform you of our offer of . . .



FREE EXCHANGE



. . . of Old Disc Records for New.

Write to any Dealer or Factor of "Odeon" Records for particulars of this REMARKABLE OFFER, or to

THE "ODEON" COMPANY, (DEPARTMENT T.M.N.)

(Ch. & J. ULLMANN,) 14, Hamsell Street, LONDON, E.C.

(1906)

A CONUNDRUM

How to
obtain

THREE DOUBLE-SIDED "ODEON" DISC RECORDS,

MADE OF "EMPEDITE"

Concert Size 10 $\frac{3}{4}$ in. sold at 5/- each, Equal in value to 10/- Being Double-sided = Total 30/-

For the Sum of ONLY TEN SHILLINGS.

ANSWER...

You take to your Dealer one old or worn out Columbia, Zonophone, Gramophone, or Odeon Disc Record, Concert Size, and buy Two new "Odeon" Concert Records at 5s. each, = 10s. You will then receive in

FREE EXCHANGE for the old Record a
BRAND NEW "ODEON" Double-sided Disc RECORD,
CONCERT SIZE, 10 $\frac{3}{4}$ in. diameter, sold at 5s., but being
Double-sided, is therefore double value.

You can exchange any quantity of Records under this system during this month.

No Reduction in Price of "ODEON" Records.

Apply for full particulars to any dealer or

THE "ODEON" CO.,

14, Hamsell Street, LONDON, E.C.

RECORDING REMINISCENCES

Contributed by Frank Andrews.

No. 2: John Fletcher, of the Operaphone Company, New York, July 1918.

"My first phonograph experience was as a player in the old Edison cylinder laboratory in Orange, N. J., when you had to get up at 5-o'clock in the morning to be on the job in your chair and ready to play at 8-o'clock.

"Later, as a member of Sousa's Band, and just previous to one of our European tours, the band was engaged for three weeks to make records for the Victor Co. At that time, the company's laboratory consisted of a small room on the third floor in the building in the neighbourhood of Tenth and Lombard Streets, Philadelphia and it was in this small room that I got my first insight into the mysteries of sound recording.

"Being of a mechanical turn of mind I soon realised the difficulties that had to be surmounted in order to record high-class music. I heard considerable talk in those days about the acoustical requirements for sound recording, consequently there was not a concert hall, theatre or large pavilion in which we played, either in America or Europe, that I did not study the acoustical principles used to promote sound amplification. I planned to utilize this research work at some future date when I would have an opportunity of applying this knowledge in a phonograph laboratory for, by this time, I was thoroughly interested in the phonograph business generally.

"On my return from Europe I immediately joined the New York Symphony Orchestra, as a player, with the sole object of studying intimately the world's masterpieces and the tonal effects of the symphony orchestra. During this time I realised how imperfect were the methods then in vogue to record symphonic music with a few instruments and I finally resolved to devote my future career to recording the various instruments comprising the grand orchestra in sufficient numbers to produce the musical sensation caused by the combined tonality of such a large number of instruments. With this object in view I left the symphony orchestra and made an exhaustive study of the two well-known recording systems and finally decided to concentrate my efforts on the vertical cut records which appealed to me from both a musical and scientific standpoint.

"I finally succeeded in developing a steel needle, up-and-down cut-out disc record of materially the same dimensions in width and depth of cut as the steel needle, lateral cut record. I applied for patents covering such improvements that had been developed and, in 1914, founded the Operaphone Company which produced a 7-inch record and recorded a catalogue of 200 numbers in 8-inch size.

"This radical change incurred tremendous expense with returns that were hardly commensurate as it required an attachment to play these records on a standard machine and, at that time, there were few machines on the market equipped with a universal tone-arm that would play all types of records.

"After several years of this pioneer struggling and after facing abnormal conditions

due to the steadily increasing prices of raw materials, the Operaphone Company seized the psychological moment to shut down its factory, re-organize the Company and make the necessary mechanical changes incidental to manufacturing and placing on the market a standard 10-inch catalog of 300 selections. This catalog is now in the hands of the dealers throughout the country.

"Now that we have completed this standard commercial catalog I am planning to devote more time to the inspiration that influenced my entering the phonograph field - the recording of the entire symphonic repertoire it is the least understood, principally because the great music-loving public has not had sufficient opportunity to hear music's masterpieces presented in their true form. It is my hope and desire that, through the medium of Operaphone Records, I will be able to bring the symphonic orchestra into the homes of many who have not previously had the advantage of hearing these wonderful orchestral organizations."

████████ Somerset
July 3 1980.

Dear Sir,

With reference to Mr. Peter White's letter (Page 50) in the June issue of Hillandale, the piece of equipment referred to is to be found fully reviewed by P. Wilson on Page 372 of 'The Gramophone' for January 1963. It was called the Audio Pioneer Acoustic Record Player and was made in Japan.

While writing may I press for a really authoritative series of articles on the Balmain, Cascade, Expert and E. M. G. acoustic machines before the facts get beyond memory - with, perhaps, an appreciation of Mr. P. W. Wilson's work on exponential horns and the geometry of tone-arms. These makers, and many others, owe much to this gentleman's work.

I did very much enjoy your recent Chairman's Chat on handmade soundboxes.

Yours faithfully,
S. G. Overstall.

I wish I had the time to take up Mr. Overstall's challenge and do some research into the British hand-made gramophone, a phenomenon which owed much, as Mr. Overstall rightly emphasises, to Percy Wilson and 'The Gramophone', but which also has roots in other specialised makes of the early '20s - Seymour, Algraphone, Orchorsol, Three Muses, Kestraphone etc. They may not have achieved very much, but they were trying hard, and were indicative of a trend away from the conservative strait-jacket of the big manufacturers. The first E. M. G. s were effectively Seymour machines. - Ed.

TWO large Cabinet (slot) Graphophones, Ear Cups or Horn, cost £23, sell £6 each; good money earner in a pub. or any public location.—NEWSAGENT, 47, Artillery Place, Woolwich.

GENUINE Edison Concert Phonograph castings 7/7; exhibition glass case, plated brass rods, way rails for Edison M Machine; cost £6, lot 50.—Stamp for particulars 9, Matlock Street, Lee Mount Halifax.

EDISON Gem, very little used, new B reproducer, aluminium horn, 36". Seen by appointment.—McKEE, 116, Dartmouth Road, Bronesbury, N.W.

WANTED, good Phonograph with records in exchange for iron frame, bur: walnut, trichord Piano by London maker, with cash difference, or sell £16.—MARSHALL, 123, Godwin Road, Forest Gate, E.

GRAMOPHONES, splendid model, 50/-; Monarchs, with new patent tapered sound arms, £7 10s.—Intending purchasers write for catalogue, TRUELOVE, Buckie.

CONCERT Disc Machine, nearly new; 10-in. turntable side wind, 52/6, bargain; few concert records cheap; Junior Monarch 70/-—TRUELOVE, Buckie.

45s. SACRIFICE. £3 3s. phonograph, 12 splendid records, carrying case, aluminium horn, good as new.—GEORGE EVERITT, Camborne, Cornwall.

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(T. M. N.)

LAMBERT Typewriter, £7 10s., 10r 70/-; quite new, does very neat and rapid work: leather case, all accessories.—Write, TRUELOVE, Buckie.



"CHALLENGE" Phonograph, with six finest Columbia records, 23/- 3/- monthly; approval without payment, splendid machine, special value.—F. BLUNDELL, Phonograph Warehouse, Lewisham, London.



"CHAMPION" Phonograph, 28/-, 4/6 monthly; approval without payment; Reproducer, Recorder, nice plated Horn, Oak Case, a marvellous machine.—F. BLUNDELL Phonograph Warehouse, Lewisham, London.

FOR Sale, cheap; Concert Gramophone, triple spring, 2 horns, 48 records and case. Cost over £30.—Address, A.L., "Talking Machine News," Tottenham Street, W.



"ROYAL SOVEREIGN" Phonograph, £2 17s., 7/6 monthly; approval without payment; silent running, loud reproducing; highly recommended; phono list free.—F. BLUNDELL, Phonograph Warehouse, Lewisham, London.

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